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LIONEL AND CLARISSA

By

ISAAC BICKERSTAFF

As PERFORMED at the

LYRIC THEATRE, HAMMERSMITH.

Music by

CHARLES DIBDIN

And Others

Arranged by

ALFRED REYNOLDS

Price 7/6 Net.

LONDON :

ELKIN & CO., LTD.,

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M
1503
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NOTE.

Charles Dibdin was 23 years old when he composed and arranged the music for Bickerstaff's "LIONEL AND CLARISSA"; he supplied about two-thirds of the score and made use of certain airs of Italian contemporary composers—Vinci, Galuppi, Vento and Scolari.

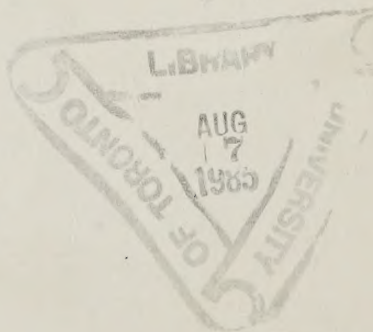
The quotation, "None but the brave deserve the fair," with which the first Act concludes, is taken from Handel's setting of Dryden's Ode, "Alexander's Feast, or the Power of Music."

For Mr. Nigel Playfair's revival of the Opera at the Lyric Theatre, Hammersmith, it has been necessary to compose new airs for certain of the songs, but in all such cases it has been my care to retain as far as possible the idiom of the period.

The present arrangement is scored for string quartet, double bass, flute, bassoon and harp.

ALFRED REYNOLDS.

LONDON, DECEMBER, 1925.



LIONEL AND CLARISSA

As revived by Mr. NIGEL PLAYFAIR at the Lyric Theatre,
Hammersmith, October 28th, 1925.

DRAMATIS PERSONÆ.

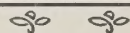
SIR JOHN FLOWERDALE	HERBERT WARING
COLONEL OLDBOY	NIGEL PLAYFAIR
LIONEL	WILFRED TEMPLE
MR. JESSAMY	RUPERT BRUCE
HARMAN	IVAN SAMSON
JENKINS	C. HAYDEN COFFIN
A MANSERVANT	JULIAN BROWNE
CLARISSA	OLIVE GROVES
LADY MARY OLDBOY	LOTTIE VENNE
DIANA	STELLA SEAGER
JENNY	NADINE MARCH
A MAID	JOAN PITT CHATHAM

ORCHESTRA.

Leader and 1st Violin	PHILIP LEVINE
2nd Violin	JACK ROBINSON
Viola	ANN WOLFE
Violoncello	PHYLLIS HASLUCK
Double Bass	JAMES WILKES
Flute, Bass Flute and Piccolo	C. A. SOUPER
Bassoon	J. H. ALEXANDRA
Harp	JULIA WOLFE

Conductor : ALFRED REYNOLDS.

LIONEL AND CLARISSA



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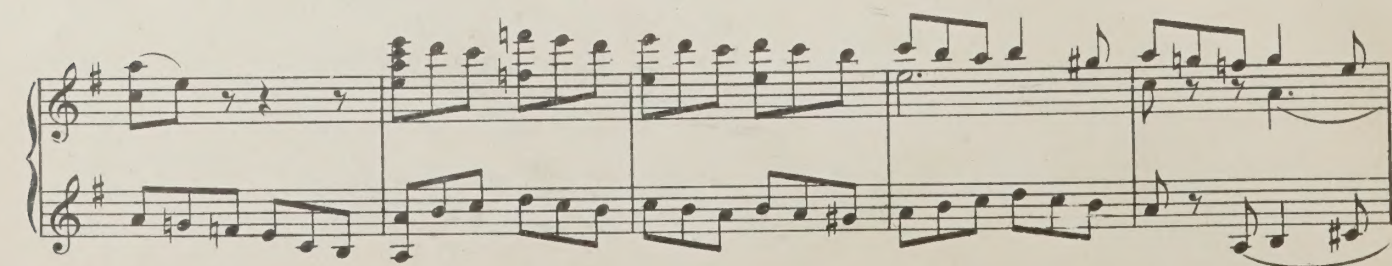
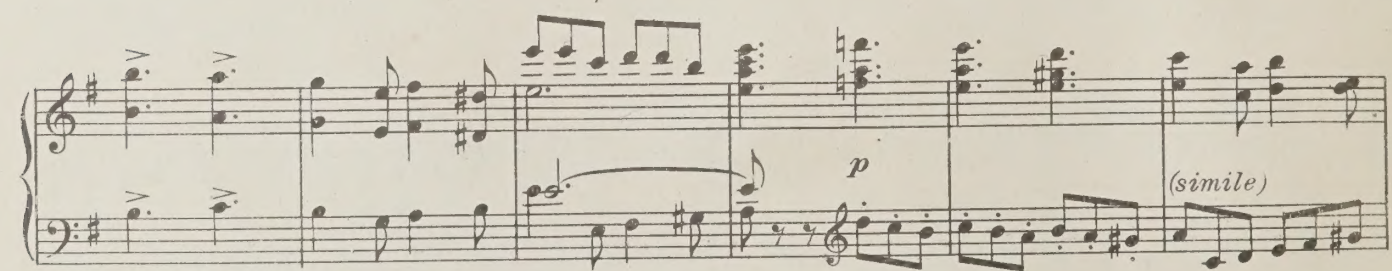
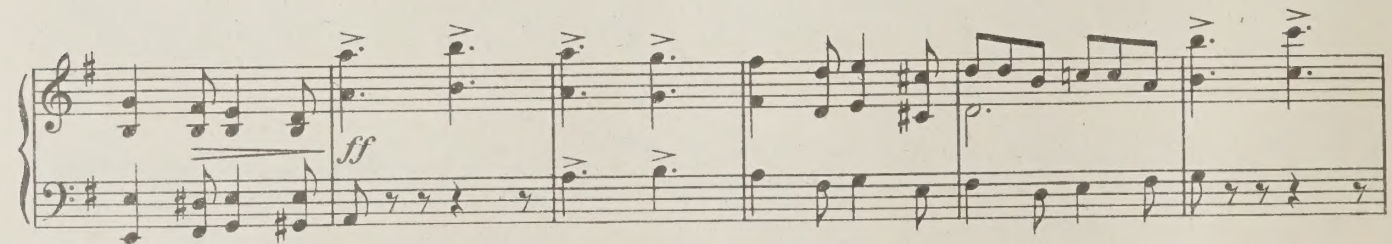
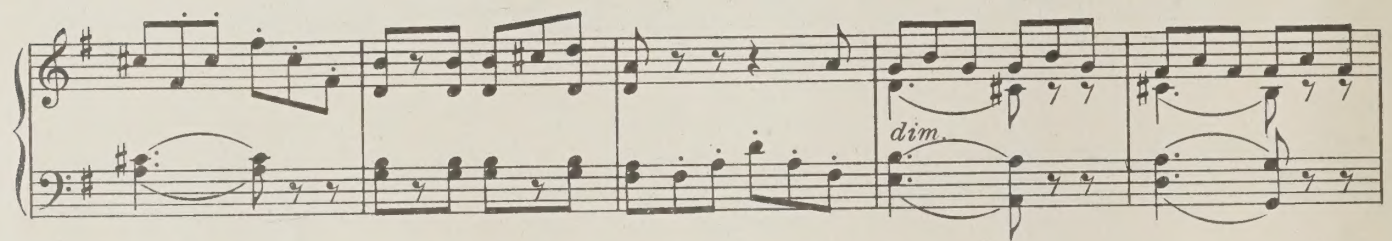
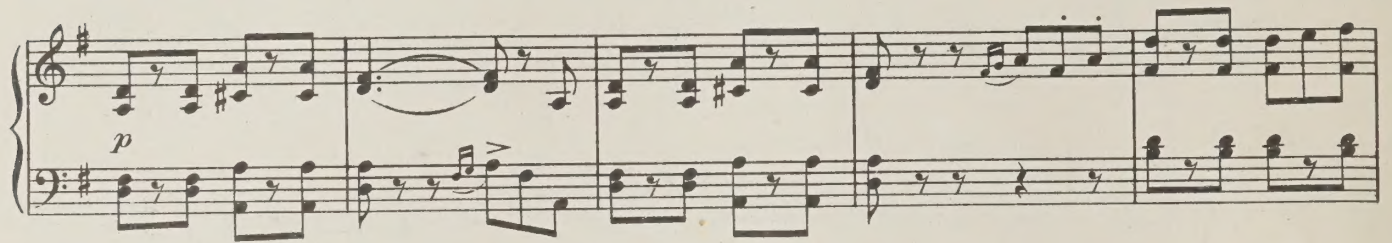
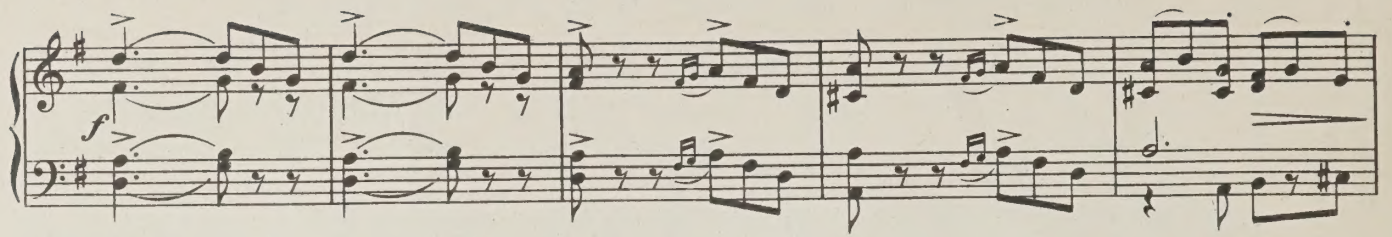
LIONEL AND CLARISSA. OVERTURE.

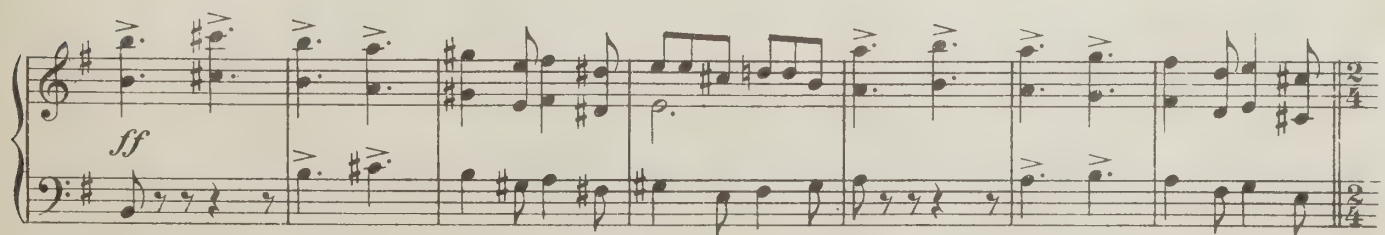
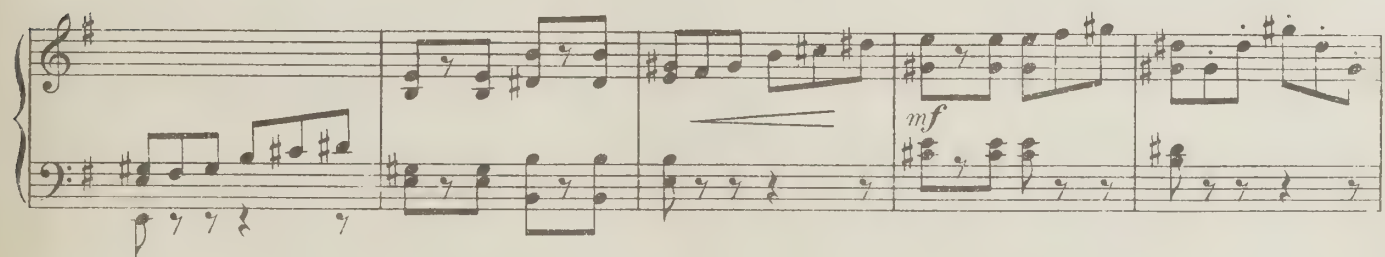
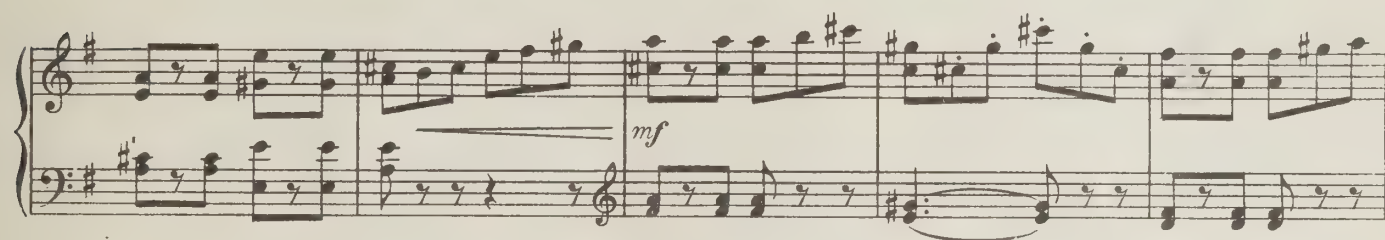
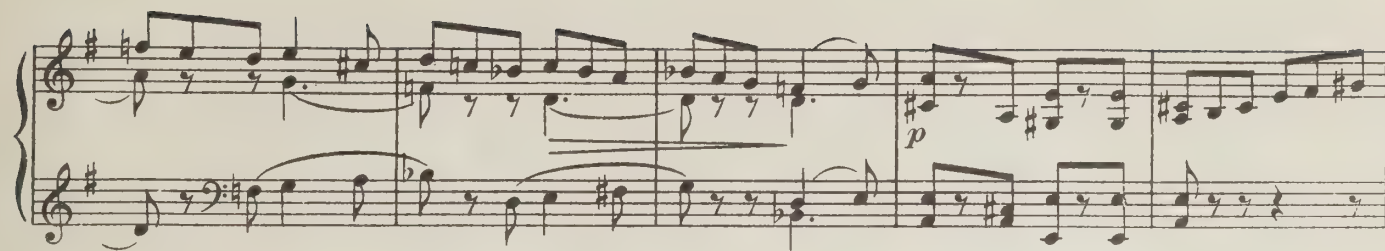
ALFRED REYNOLDS.
(based on Dibdin's Air "Ladies, Ladies!")

Allegro.

PIANO.

The musical score is written for piano in 6/8 time, with a key signature of one sharp (F#). It consists of six systems of music, each with a grand staff (treble and bass clef). The first system begins with a piano (p) dynamic and includes an 'Allegro.' tempo marking. The second system continues the melodic and harmonic development. The third system features a mezzo-forte (mf) dynamic. The fourth system includes a mezzo-forte (mf) dynamic and an 'espress.' (espressivo) marking. The fifth system features a forte (f) dynamic. The sixth system concludes the page with a final cadence. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.





(♩. = ♩)

p

trem.

m. d.

cresc.

piu f

cresc.

ff

Accellerando.

tr.

brillante

tr.

tr.

tr.

Act I.

AH! HOW DELIGHTFUL THE MORNING.

Song:- DIANA.

No 1.

ALFRED REYNOLDS.

Allegretto.

VOICE.

PIANO.

mf

tr

Ah! how de - light - ful the morn - ing,

(Flute)

p (Harp)

(*simile*)

How sweet are the pros-pects it yields;

Sum - mer lux - ur - iant a - dorn - ing The

p

gar - dens, the groves and the fields.

mf

Be

tr

grate - ful to the sea - son, its plea-sures let's em - ploy! Kind

mp

Na-ture gives, and rea - son per - mits us — to en - joy. —

mf *p* *p*

Ah! how de - light - ful the morn - ing, — How

rall. *a tempo*
sweet are the pros - pects it yields.

rall. *a tempo* *f*

poco rall. *tr*

TO ROB THEM OF STRENGTH.

Song:- DIANA.

No 2.

ALFRED REYNOLDS.

Allegro marziale.
Piccolo.

VOICE.

DIANA. To

PIANO.

rob them of strength, when wise Na - ture thought fit By wo - men to still do her

du - ty, In - stead of a sword she en - dued them with wit, And

gave them a shield in their beau-ty. Then sound, sound the trump-et all

cresc.

sex-es to arms, Our ty-rants at once and pro-tec-tors. We

cresc. *f*

quick-ly shall see wheth-er cour-age or charms De-cide for the Hel-ens, the

p cresc. *cresc.*

Hel-ens or Hec-tors. We quick-ly shall see wheth-er cour-age

(boldly) *f* *rit. e pesante*

ad lib.
p dolce

or ——— charms, We

tr *ad lib.*

ff a tempo *Lento p dolce*

Red. *

quick - ly shall see wheth - er cour - age or charms De -

p cresc.

- cide for the Hel - ens, the Hel - ens or

f

Piccolo.

Hec - tors.

tr

TO TELL YOU THE TRUTH.

13

No 3.

Song - JENKINS.

DIBDIN.

Allegro ben ritmico.

PIANO.

The piano introduction is in 6/8 time. The right hand starts with a treble clef and a key signature of one sharp (F#). It begins with a quarter note G4, followed by eighth notes A4-B4, C5-B4, and a quarter rest. The left hand starts with a bass clef and a key signature of one sharp. It begins with a quarter note G3, followed by eighth notes A3-B3, C4-B3, and a quarter rest. The piece is marked *f* (forte) and includes a trill in the right hand.

The first line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The vocal line begins with a quarter note G4, followed by eighth notes A4-B4, C5-B4, and a quarter rest. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a melody in the right hand. The lyrics are: "To tell you the truth, in the days of my youth, As mirth and na - ture bid,".

DANCE.

The dance section is marked *f* (forte) and features a rhythmic melody in the right hand and a bass line in the left hand. The right hand begins with a quarter note G4, followed by eighth notes A4-B4, C5-B4, and a quarter rest. The left hand begins with a quarter note G3, followed by eighth notes A3-B3, C4-B3, and a quarter rest. The piece is marked *f* and includes a trill in the right hand.

The second line of the song features a vocal melody in the right hand and piano accompaniment in the left hand. The vocal line begins with a quarter note G4, followed by eighth notes A4-B4, C5-B4, and a quarter rest. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a melody in the right hand. The lyrics are: "lik'd a glass and I lov'd a lass, And I did as youn - kers did.".

DANCE

f *f* *I*

p *cresc.*
lik'd a glass and I lov'd a lass, *I*

f *p* *Slower*
lik'd a glass and I lov'd a lass, And I did as youn - kers did. But

with expression
p *prespres.*
now that I'm old, with grief be't told, But now that I'm old, with grief be't told, I

Fag. *rall.* *ad lib. Harp.*
must those freaks for - bear, I must those freaks for - bear.

Tempo I.

8 At six - ty - three, twixt you and me,

sfz

At six - ty - three, twixt you and me, A man grows worse for

f *p*

wear At six - ty - three Twixt you and me At

p

six - ty - three, twixt you and me, A man grows worse for wear, A

Fag.

rall.
man grows worse for wear, A man grows worse for wear.

rall. *sf*

ZOUNDS, SIR.

Song:- OLDBOY.

No 4.

DIBDIN.

Allegro.

VOICE.

PIANO.

f *p*

Zounds, sir, then I'll tell you with -

- out an - y jest The thing of all things that I hate and de - test. A

tr

cox-comb, a fop, a dain-ty milk-sop Who ess-enced and di-zened from

tr *tr*

bot-tom to top Looks just like a doll in a mil-lin-ers shop, Looks

just like a doll in a mil-lin-ers shop. A thing full of prate, and

pride and con-ceit, All fash-ion, no weight, A thing full of prate, and

pride and con-ceit, All fash-ion, no weight, that car-ries a muff And

shrugs and takes snuff, A min - i - kin, fin - i - kin, min - i - kin, fin - i - kin

French powder puff.— A fin - i - kin, min - i - kin, fin - i - kin, min - i - kin French powder

puff.— And now sir, I fan-cy I've told you e-nough, And now sir, I fan-cy I've

told you e-nough.


WHEN A MAN OF FASHION.

19

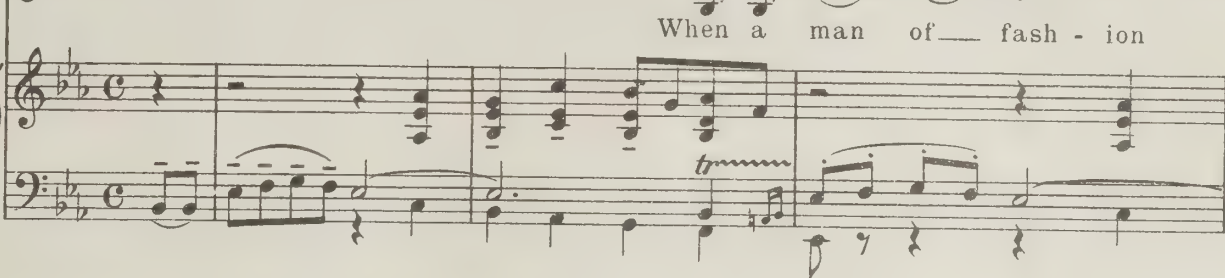
Song:- JESSAMY.

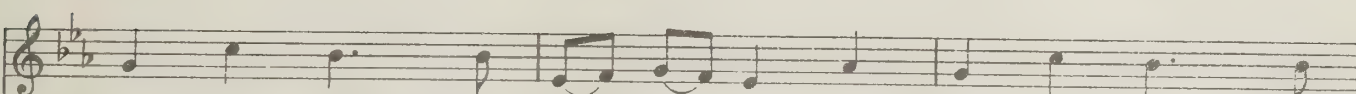
Nº 5.

DIBDIN.

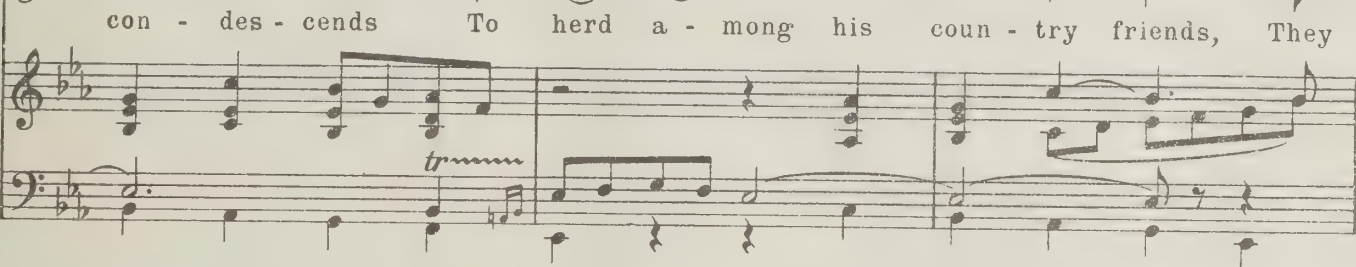
VOICE. 

When a man of fash - ion

PIANO. 




con - des - cends To herd a - mong his coun - try friends, They

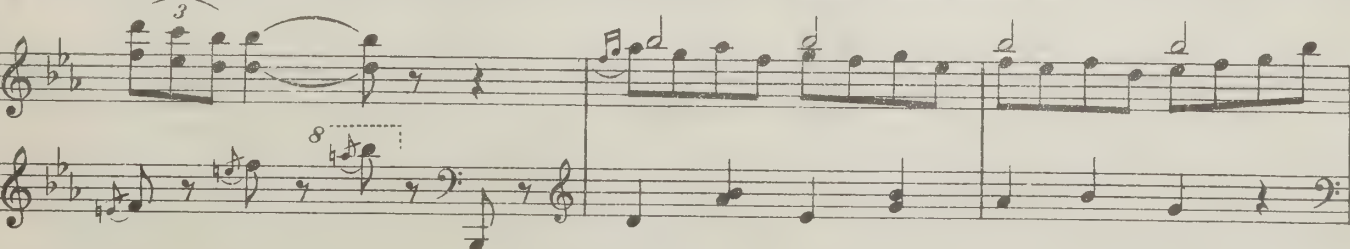




watch his looks, his mo - tions.

DANCE. 





One boo - by - gapes, a -

- noth - er stares, And all - he - says, does,

eats, drinks, wears, Must suit - their - rus - tic

no - tions, must suit their rus - tic no - tions. But

8

Allegro.

(Alfred Reynolds.)

as for this brutish old clown here, S'death, Why did I ev-er come down here? The

sa - vage will now ne-ver quit me. Then a

con - sort to take for my fam - ily's sake, I'm in a fine jeo - par - dy,

in a fine jeo - par - dy, in a fine jeo - par - dy, split me!

I'm in a fine jeo - par - dy,

f *p*

in a fine jeo - par - dy, in a fine jeo - par - dy, slit me!

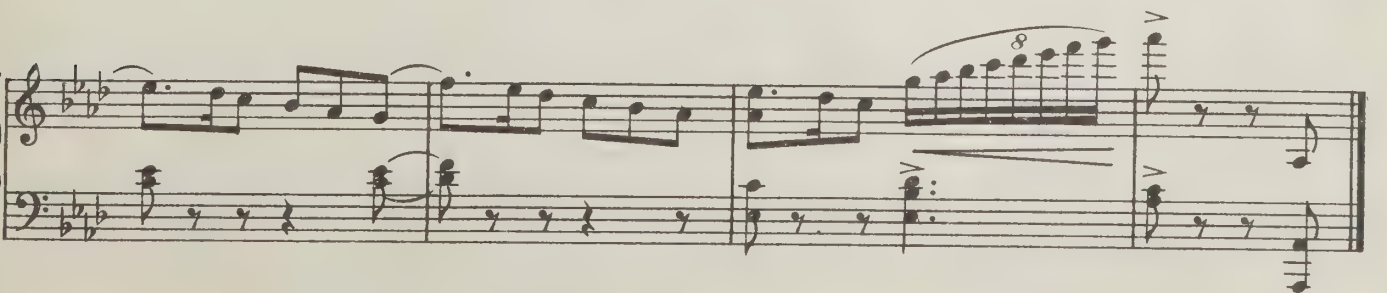
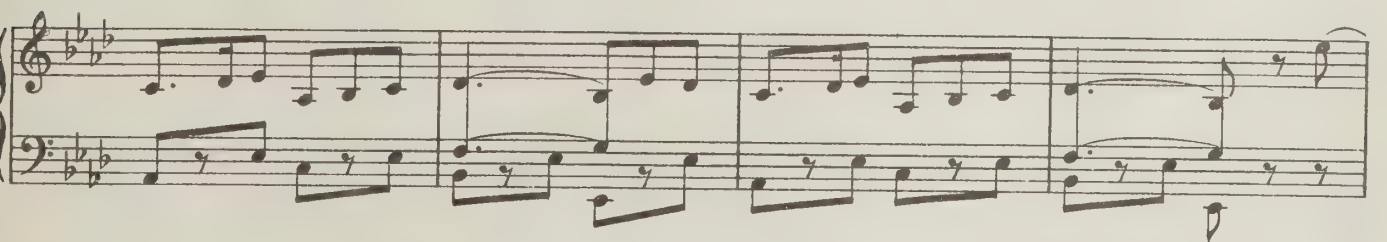
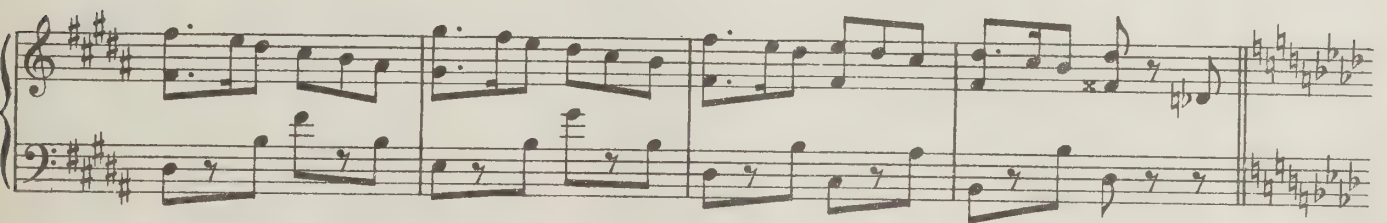
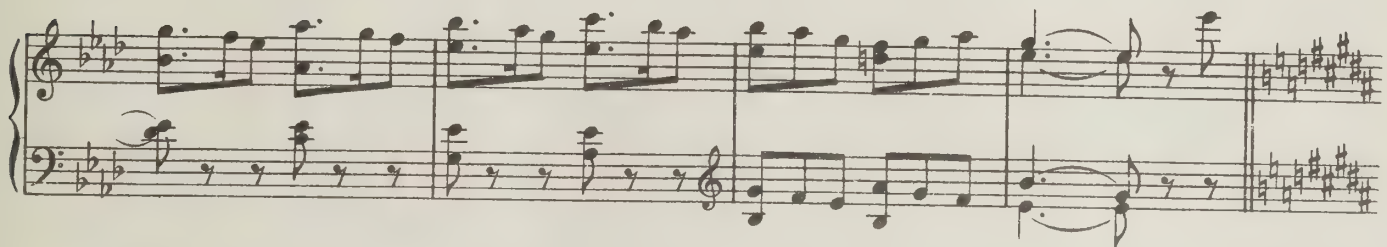
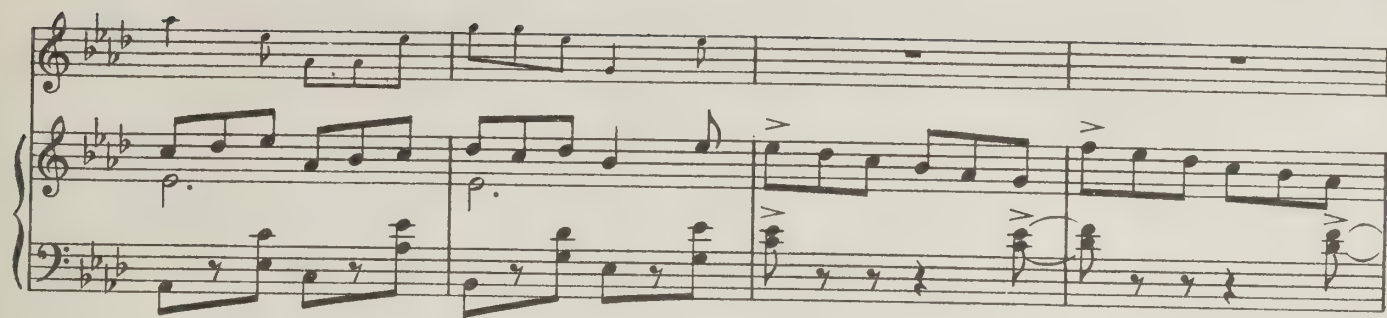
f

DANCE.

f

Flute (Barber enters)

f



IMMORTAL POWERS PROTECT ME.

Song:- CLARISSA.

No 6.

ALFRED REYNOLDS.

Andante.

VOICE.

PIANO.

mp

p

Ed.

Im - mor - tal powers, pro - tect — me, — As -

- sist, — support, di - rect — me, Re - lieve a heart — op - presst, Re -

-lieve — a heart — op — press't! —

Ah! why — this pal — pi — ta — tion? — Cease,

bu — sy per — tur — ba — tion, — and let — me, let — me

rest, — Cease, bu — sy per — tur — ba — tion — and

rall.

p

rall.

a tempo

let me, let me rest, let me

dim. sempre

rest.

pp (Harp harmonics)

YE GLOOMY THOUGHTS.

No 7.

Song:- CLARISSA.

DIBDIN.

Allegro agitato.

VOICE.

PIANO.

Ye

mf

p

gloom - y thoughts, ye fears per - verse, Like

sul - len va - pours all dis - perse, Like

sul - len va - pours all dis - perse And scat - ter in the wind! Ye

gloom - y thoughts, ye fears per - verse, Like

cresc.

sul - len va - pours all dis - perse And scat - ter in the wind! Like

f

sul - len va - pours all dis - perse, And —

p

scat - ter in — the wind, — and scat - ter in — the wind!

ff *trm* *trm*

De - lu - sive phan - toms,

trm *p*

brood of night, — No more — my sick - ly fan - cy —

fright! De - lu - sive phantoms, brood of night, — No

more my rea - son blind, No more my rea - son blind! — 'Tis

done, — I feel — my soul — re - leased — 'Tis done, — I

feel _____ my soul _____ re - leased. _____ The vi - sions _____

fly, the mists are _____ chased, The vi - sions _____ fly, the

mists _____ are _____ chased, Nor leave a cloud be - hind. _____

rall.

Tempo I.

Ye gloom - y thoughts, _____ ye

rit. pesante

p

fears per - verse, Like sul - len va - pours

all dis - perse in the wind, And

scat - ter in the wind, and scat - ter on the

wind!

YOU ASK ME IN VAIN.

Song:- LIONEL.

No 8.

DIBDIN.

Allegro agitato.

VOICE.

PIANO.

You

ask me

in vain

of what ills, of what ills I com-

- plain,

Where

har - bours

the

tor - ment,

the

tor - ment I find. In my head, in my heart, it in -

- vades ev-'ry part, in my head in my heart it in - vades ev-'ry part, And sub -

p cresc.
- dues both my bo - dy, my bo - dy and mind, Sub -

- dues both my bo - dy and mind. _____ *p* Each

ef-fort I try, ev-'ry med'cine ap-ply, The pangs, the pangs of my

p espr.

soul to appease, But doomed to en-dure, but doomed to en-dure, What I

mean for a cure, turns poi - son and feeds the dis-ease. You

Tempo I.

rail.

p

ask me in vain of what ills, of what ills— I com-

p

plain, Where har-bours the tor-ment, the

tor-ment I find. *p* In my head, in my heart, it in -

- vades ev-'ry part, And sub-dues both my bo - dy, my bo - dy and mind, and sub -

- dues both my bo - dy and mind.

AH PRITHEE SPARE ME.

Song:- DIANA.

No 9.

ALFRED REYNOLDS.

Allegretto *p*

VOICE. *p*

PIANO. *p*

Ah prith-ee spare me,

dear - est crea - ture, How can you prompt me to such ill na - ture?

Kneel - ing be - fore me should I hear him im - plore me, Could I accuse him,

pp *piu f*

Could I re-fuse him, Could I re-fuse him the boon he should ask?

p

Set not a lov - er the cruel, cruel task! No, be-

p

-lieve me, my dear, was he now standing here, In spite of my fears, my

fears and alarms, I might scold him, I might rate him, But should

Fl. *espress* *pp*

con calore

still try to hold him, And should still, still try to

con calore

rall.

hold him And sink at last in - to his arms!

rall.

INDULGENT POWERS.

No 10.

Song:- HARMAN.

ALFRED REYNOLDS.

Andante espressivo. *p*

VOICE. In - dul - - gent powers, if

PIANO. *pp*

Vla. Cello.

Fag. Harp.

ev - - er you marked a ten - der vow, Oh

bend in kind com - pass - ion and hear a lov - er

now. For - ti - tles, wealth and hon - - ours while

oth - ers crowd your shrine, I ask this on - ly

bless - - ing: let her I love be mine.

rall.e dim. Vla. Cello. Vla.

FINALE.

Nº 11.

DIBDIN.

Allegro. **Jessamy.**

VOICE. **To be**

PIANO.

made in such a pic-kle, — to be made in such a pic-kle! —

Will you please to lead the way, Will you please to lead the way?

Oldboy.

No, but if you please you may, Sir, For pre-ced-ence none will stic - kle.

con gva bassa

ff

Diana.

p

Bro-ther, no po-lite-ness, Bless me! Will you not your hand be - stow?

p

f

Will you not your hand be - stow?

m. g.

p

Clarissa.

Diana.

Dear Di - a - - na! Lead the la - - dy!

Clarissa.

Don't dis - tress me, Let him go.

Diana.

Dear Di - a - - na Lead the la - - dy.

Clarissa.

molto rall.

Don't dis - tress me, let him go, let him

Allegro, Tempo I.

Jessamy

Oldboy. (*parlante*)

go. Ma'am, per-mit me! Smoke the

mf

beau! Ma'am, per-mit me! Smoke the beau!

Lionel.
*Agitato**mf*

Cruel! cruel! — must I, can I bear? Oh

p

Clar.

Both.

ad-verse stars, — Oh fate se- - vere, — Oh

mf

Ad - verse stars, — Oh fate se - vere! — Be -

p *f*

- set, — tor - men - ted, Each hope — pre -

p *f*

Clar. *meno f*
- vent - ed! O ad - verse stars, — Oh fate se -

Lionel! *meno f*
- vent - ed! O ad - verse stars, — Oh fate se -

meno f

f
- vere! Be - set, — tor - men - ted, Each hope — pre -

f
- vere! Be - set, — tor - men - ted, — hope — pre -

tr *f* *tr*

- vent-ed, Oh ad - verse stars, Oh fate se -

- vent - ed, Oh ad - verse stars, Oh fate se -

- vere, Oh fate se - vere, Oh fate se -

- vere, Oh fate se - vere, Oh fate se -

rall. molto pp

pp

rall. molto pp

Maestoso.

- vere!

Harman and Flowerdale

None but the brave de - serve the fair. None but the

Maestoso

Oldboy.

mf

brave de - serve the fair. Come, ma'am, let me

mf

lead you! Now Sir! I pre - cede you.

Clarissa. Oh ad - verse stars, Oh fate se - vere! Oh ad - verse
Diana. Oh lov - ers must ill us - age bear! Oh lov - ers
Lionel. Oh ad - verse stars, Oh fate se - vere! Oh ad - verse
Jessamy. Oh lov - ers must ill us - age bear! Oh lov - ers

stars, Oh fate se - vere! Oh fate se - vere! Oh fate se - vere!
must ill u - sage bear! Ill u - sage bear! Ill u - sage

Maestoso.
Cl. and Di.

None but the 47

None but the brave de - serve the fair,

None but the brave de - serve the fair,

None but the brave de - serve the fair,

f

brave, None but the brave de - serve the fair.

None but the brave de - serve the fair.

None but the brave de - serve the fair.

None but the brave de - serve the fair.

ff

ff

End of Act I.

Act II.

OH, TALK NOT TO ME.

No 12.

Song:- LIONEL.

VENTO.

VOICE. *Andante.* *p* Oh

PIANO. *mf espr.*

talk not to me of the wealth she poss - ess - es, My

p

hopes and my fears to her - self I con - fine. The

più f

splen - dour of rich - es but slight - ly im - press - es A

p *più f*

heart that is fraught with a passion like mine,—— A

p

heart that is fraught with a passion like mine.

con passione *f*

p

By love, on - ly love, should our

tr *p*

souls be ce - ment - ed; No int - 'rest, no mo - tive but

that would I own,— With her in a cot - tage be

blessed and con - tent - ed And wretch - ed with - out her, And wretch - ed with -

- out her, Though placed on a throne. Oh! talk not to me of the

wealth she poss - ess - es.

INDEED FORSOOTH, A PRETTY YOUTH.

51

Song:- JENNY.

No 13.

SCOLARI.

Allegretto.

VOICE.

In - deed for-sooth, a

PIANO.

f

p

pret - ty youth to play the am - 'rous fool! In - deed for-sooth, a

(Flute)

pret - ty youth to play the am - 'rous fool! At such an

(Fl.)

age - me - thinks your rage Might be, might be a tri - fle cool.

Fie! let me go, sir! Kiss me, no, no, sir! Fie!

Fie! No, No! You tum-ble and shake me, for what do you

take me, this fi-gure to make me? I'd have you to know, I'm not for your

game, sir, Nor will I be tame, sir, Lord, have you no shame, sir, To tum-ble one

so? In

f

-deed for-sooth, a pret - ty youth, to play the am -'rous fool! —

p

At such an age, me-thinks your rage Might be, might be, a tri - fle

trm

cool, At such an age, — me - thinks your rage — Might be, might

be a tri - fle cool. Fie, let me go, sir!

Kiss me, no, no! Fie! Fie! No! No! —

DANCE.

Allegro.

cresc. ed accelerando

Presto.

HOW CURSEDLY VEXED.

Trio:- OLDBOY, DIANA and HARMAN.

No 14.

ALFRED REYNOLDS.

Con moto.

VOICE. *Oldboy.*

How curs-ed - ly vexed the old

PIANO. *f* *p*

fel - low will be When he finds you have snapped up his daugh-ter!

But shift as he will, leave the mat-ter to me, And I

mf Diana.

war - rant you soon shall have caught her. What a

f *mf*

Diana.
 plague! What a plague! Shall an ill na-tured fox
 Harman.
 What a plague and a pox! Shall an ill na-tured fox
 Oldboy.
 Pre - vent youth and

f
 He ought to be put in the stocks.
f
 He ought to be put in the stocks.
f
 beauty from do-ing their du-ty? He ought to be put in the stocks.

mf
 He mer-its the law, And if we can't bite him,
f
 He mer-its the law, And if we can't bite him,
 And if we can't
mf
p

pp

Ha! ha, ha, ha, ha, ha, ha,

pp Ha! ha, ha, ha, ha, ha, ha,

bite him, by gad we'll in - dite him, Ha! ha, ha, ha, ha, ha, ha,

pp

f ha, ha, ha!

f ha, ha, ha!

f ha, ha, ha!

f ha, ha, ha!

DANCE.

p

Fl.

Fl.

COME THEN, PINING, PEEVISH LOVER.

Song:- DIANA.

No 15.

Allegretto grazioso.

VINCI.

PIANO.

The musical score is for a piece titled "Come Then, Pining, Peevish Lover" by Diana. It is marked "Allegretto grazioso" and "VINCI." The score is in 3/4 time, key of B-flat major, and marked "PIANO." The piano accompaniment features triplets and a trill. The vocal line includes the following lyrics: "Come then, pin - ing, peev - ish lov - er, Tell me what - to do and say. From your dole - ful".

dumps re - cov - - er, Smile, and it — shall have its

tr

way. — Come then, pin - ing lov - er,

mf *p*

Come then, peev - ish lov - er, Come

mf *p* *mf*

then, come — then, pin - ing, peev - ish lov - er,

p *ritard.* *colla voce*

rall.

From — your dole - ful dumps re - cov - er, from your dole - ful dumps re - cov - er,

p *rall.*

a tempo

Come then, pin - ing, peev - ish lov - er, Tell me what to

p a tempo *tr*

do — and say.

f

p

With their hu - mours thus — to — tease us,

p

Men are sure—the stran-gest elves. Sil-ly crea-tures,

would you please us, You should still—seem pleased your-selves,

You should still—seem pleased your-selves, Come then, pin-ing,

peev-ish lov-er, Tell me what—to do—and say.

WHY WITH SIGHS.

Song:—CLARISSA.

No 16.

POTENZA.

Andante.
espr.

PIANO.

The piano introduction is in 3/8 time, key of D major (two sharps). It consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with eighth notes. The tempo is marked 'Andante' and the expression is 'espr.' (espressivo). The piece begins with a piano (*p*) dynamic.

p

Why — with sighs — my heart — is

The first system of the vocal melody and piano accompaniment. The vocal line starts with a piano (*p*) dynamic and includes the lyrics 'Why — with sighs — my heart — is'. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

swell - ing, Why — with tears — my eyes — o'er - flow,

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics 'swell - ing, Why — with tears — my eyes — o'er - flow,'. The piano accompaniment maintains its harmonic support with eighth-note figures.

Ask — me not — 'tis past — the tell - ing, Mute in -

The third system of the vocal melody and piano accompaniment. The vocal line concludes with the lyrics 'Ask — me not — 'tis past — the tell - ing, Mute in -'. The piano accompaniment provides a final harmonic setting for the phrase.

- vol - un - ta - ry woe. *pp* Why_ with sighs my

heart is swell - ing, *pp* Why_ with tears_ my eyes o'er -

- flow, *cresc.* Ask me not_ 'tis past the tell - ing

p dim. e rall. Mute_ in - vol - un - ta - ry woe. *p dim. e rall.* *p a tempo* *rall. e dim.* *pp*


LADIES, LADIES.


No 17.

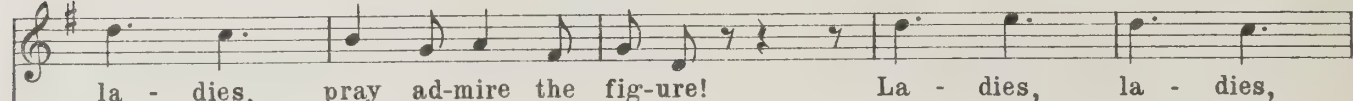
Song:- DIANA.

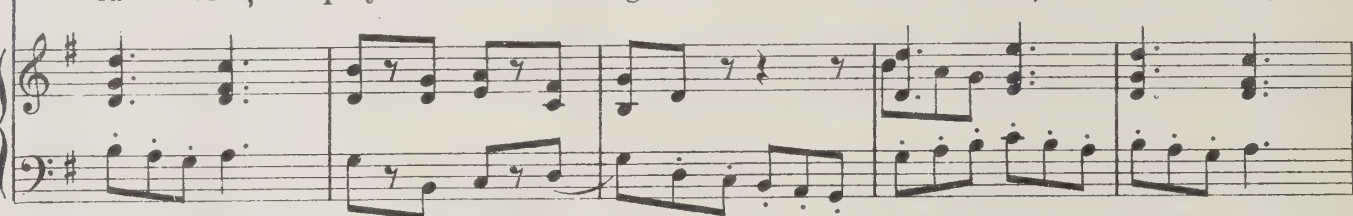
DIBDIN

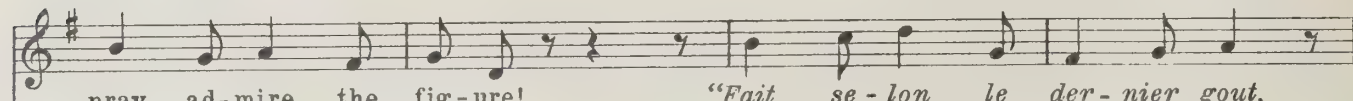
Allegro.

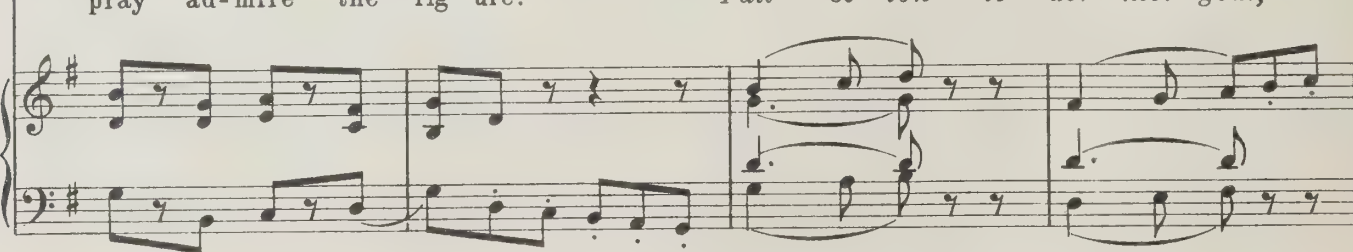
VOICE.  La - dies,

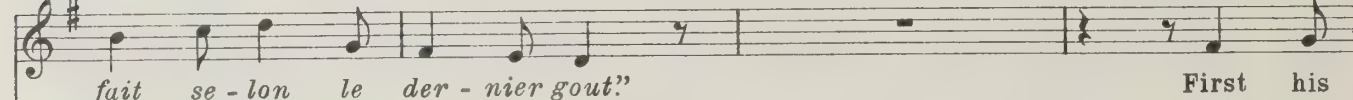
PIANO. 

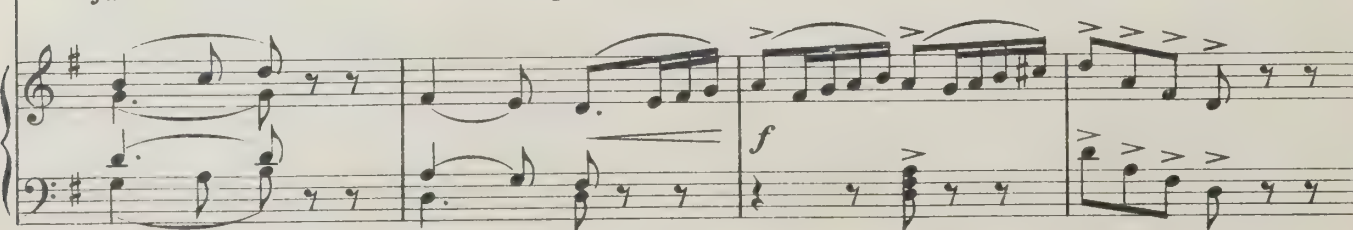
 la - dies, pray ad-mire the fig-ure! La - dies, la - dies,



 pray ad-mire the fig-ure! "Fait se - lon le der - nier gout,



 fait se - lon le der - nier gout?" First his



hat in size no big-ger, — his hat in size no big-ger Than a

Chin - ese wo - man's shoe, than a Chin - ese wo - man's shoe. The

hat! la - dies, the hat! Pray ad - mire the hat, ad - mire the

hat! Six yards of rib-bon bind, his hair in a queue be-hind. Six

yards of rib - bon bind his hair in a queue be - hind While his

fore-head so high, that in crown he may vie With the tuf - ted cock - a - too. His

fore-head so high that in crown he may vie With the tuf - ted cock - a - too. His

forehead so high that in crown he may vie With the tuf - ted cock - a - too.

La - dies, La - dies, pray ad-mire the fig-ure! La - dies,

La - dies, pray ad-mire the fig-ure! "Fait se-lon le der-nier gout,

rall. *a tempo*
fait se-lon le der-nier gout? Then a waist so long and ta - per, 'Tis an

ab - so-lute thread-pa - per, A waist so long and ta - per, 'Tis an

ab - so - lute thread - pa - per. Re - sist him, you that can! Odd's life, if this be

(business)

all th'affair, I'll clap on a hat and club my hair.

And call my-self a man! — And

call my-self a man! —

pesante

ff

IN ITALY.

Song:- JESSAMY.

No 18.

DIBDIN.

Allegretto. *(Angrily.)*

VOICE. In It-a-ly, Germany,

PIANO. *f* *mf*

France, I have been, Where prin - ces I've lived with,

p

Where prin - ces I've lived with, and

f *p*

(Proudly.)

mon-archs I've seen, Where prin-ces and monarchs I've seen. The

(Sweetly.)

great have ad-dressed me, The fair have ca-

f *grandioso* *p dolce*

-ressed me, And smiles, and smiles, and

pp

smiles I have had from a queen. And now shall a pert in-sig-

pp *p*

(Fag.)

- nif - i - cant flirt, With in - so - lence use me, pre - sume to re - fuse me, And

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 4/4 time. It begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand, including some triplets.

now shall a pert in-sig - ni - fi - cant flirt, With in - so - lence use me, pre -

The second system continues the musical piece. The vocal line has a more varied melody, including some beamed eighth notes. The piano accompaniment includes some chords and rests, maintaining the overall harmonic structure.

- sume to re - fuse me? She fan - cies my pride will be hurt! But

The third system continues the musical piece. The vocal line has a more varied melody, including some beamed eighth notes. The piano accompaniment includes some chords and rests, maintaining the overall harmonic structure.

Tout au con - traire, I'm pleased to de - clare, Quite hap - py to think I've es -

The fourth system continues the musical piece. The vocal line has a more varied melody, including some beamed eighth notes. The piano accompaniment includes some chords and rests, maintaining the overall harmonic structure.

- caped from the snare, Quite hap- py, quite hap- py quite hap - py.

Ser - vi - teur, ma-'moi-selle, ser - vi -

- teur, ma-'moi-selle. My claim, my claim I with draw. Hey! Ho! Where are my

peo-ple? Tol - de-rol, tol - de-rol, tol - de-rol, tol - de-rol,

tol - de-rol, tol - de-rol, tol - de-rol-lay! Tol - de-rol, tol - de-rol,

tol - de-rol, tol - de-rol, tol - de-rol lad-die tol - de-rol-lay!

DANCE.

f

rall.
(Fag.)

WE ALL SAY THE MAN.

Song:— JENKINS.

No 19.

ALFRED REYNOLDS.

Allegretto.

VOICE. We all say the man was ex -

PIANO. *f* *pesante* *p*

- ceed - ing - ly know - ing, And know - ing most sure - ly was he, Who

found out the cause of the ebb - ing and flow - ing, The flux and re - flux of the

sea. Nor was he in wis - dom far from it Who

marked out the course of a com-et, Its com-ing and go-ing, to

what it is ow-ing, Its wan-der-ings hith-er and thith-er.

But the man that di - vines a

lad-ies de-signs, The man that di - vines a lad-ies de-signs, Their

cause or ef-fect in an - y res-pect, Is wis - er than both put to -

- ge - ther, is wis - er than both put to - ge - ther.

GO, AND ON MY TRUTH RELYING.

No 20.

Song:- CLARISSA.

VENTO.

Adagio.

PIANO.

Go, and on my truth re - ly - ing, Com - fort

to - your cares ap - ply - ing, Bid each doubt and sor - row fly - ing Leave to

peace and love your breast. Go, and on my truth re-ly-ing, Bid each

doubt and sor-row fly-ing, Leave to— peace and— love— your—

breast, Leave to— peace and—love your breast. Go, and may the pow'rs that

hear us Still as kind pro-TECT-ors near us, Still as kind pro-TECT-ors—

near us, Through our trou - bles safe - ly steer us To a port of joy and

rest, — To a port of joy — and — rest. Go, and

on my truth re - ly - ing, Com - fort to — your cares ap - ply - ing, Bid each

doubt and sor - row fly - ing, Leave to peace and — love your breast.

FINALE.

Quintet:-CLARISSA, DIANA, LIONEL, HARMAN, and OLDBOY.

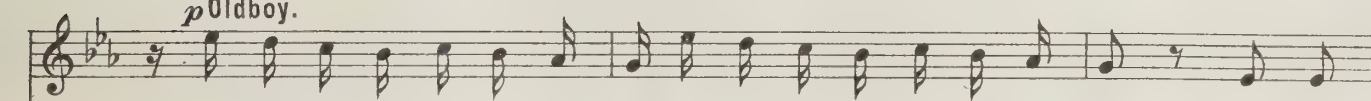
No 21.

DIBDIN
ALFRED REYNOLDS.*Allegretto. (in 4)*

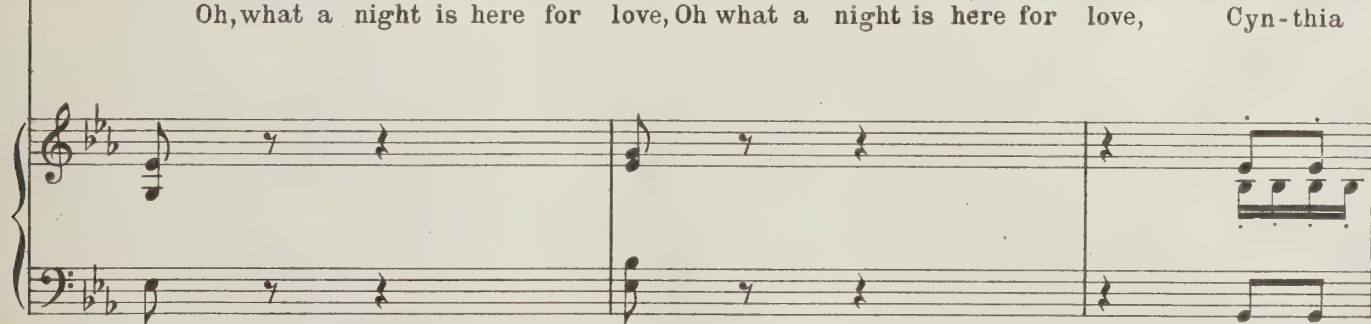
VOICE. 

PIANO. 


p Oldboy.




Oh, what a night is here for love, Oh what a night is here for love, Cyn-thia



Clarissa.



bright - ly shin-ing a - bove, Cyn-thia bright - ly shin-ing a - bove. A-mong the



Oldboy.

trees to the sigh-ing breeze Foun - tains tink-ling Stars a -

tr.

Diana. *cresc.*

twink-ling. Oh, what a night is here for love, So may the

tr.

cresc.

morn pro-pi - tious prove.

Harman. *mp*

And so it_ will if right I guess, and so_ it_ will if_ right I_

rall. Clarissa.

guess. For some-times night as_ light A lov - er's_ hopes may bless. Fare -

mp

rall.

Moderato.

- well _____ Fare-well, my love _____ May gen-tle rest

Diana.

Fare-well _____ Fare-well, my love _____ May gen-tle

Harp.

p

calm each tu - mult in your breast, May gen- - tle rest _____ May

rest calm each tu - mult in your breast, May gen- - tle,

pp

pp

gen - tle rest Ev - 'ry pain and

gen - tle rest Ev - 'ry pain and ev - 'ry fear re-move

fear — re - move, Ev - 'ry pain — and fear — re -

Ev - 'ry pain — and fear — re -

- move.

- move.

tr *tr* *tr* *tr* *tr* *tr*

L.H.
mf

Lionel.
p Hark! — To Phil - o - mel, how sweet — How

p Harman.
Hark! — To Phil - o - mel, — how

Oldboy
pp

sweet from yon - der elm, how sweet. Tweet, tweet, tweet, tweet.

sweet from yon - der elm, how sweet.

Clarissa

Tweet, tweet, tweet, tweet. Hark! —

pp M.G.

Diana

To Phil - o - mel, how sweet, — How sweet from yon - der elm, how sweet.

Hark! — To Phil - o - mel, how sweet, — from yon - der elm, how sweet.

cresc.

pp Oldboy

Tweet, tweet, tweet, tweet. Tweet, tweet, tweet, tweet.

pp

attacca

Clarissa *f* *pp*

Diana Oh, what a night is here for love, oh, what a night is here for love, But vain-ly *pp*

Lionel *f* *pp*

Oh, what a night is here for love, But vain-ly

Oldboy *f* *pp*

Harman Oh, what a night is here for love, oh, what a night is here for love, But vain-ly

na - ture strives to_ move, Vain - ly na - ture strives to_ move, Nor nighting - *mp*

na - ture strives to_ move, Vain - ly na - ture strives to move, *f*

na - ture strives to_ move, Vain - ly na - ture strives to move, *f*

na - ture strives to_ move, Vain - ly na - ture strives to move, *tr.* *mp*

Oldboy

- ales a-mong the trees, Nor stars a twink-ling, *tr.* Nor sigh - ing *tr.*

Dolce e legato.

Clarissa

Diana

Lionel

Harman

breeze

Nor

mur-m'ring streams, nor Phoe-be's beams,

mur-m'ring streams, nor Phoe-be's beams, Can_

un-less the heart's at rest, Nor mur-m'ring, mur-m'ring

charm un-less the heart's at rest, Nor mur-m'ring, mur-m'ring

Har.

Oldboy

charm un-less the heart's at rest, Nor mur-m'ring, mur-m'ring

streams, Nor Phoe-be's, Phoe-be's beams, Nor

streams, Nor Phoe-be's, Phoe-be's beams, Nor

streams, Nor Phoe-be's, Phoe-be's beams, Nor

molto rall.

mur - m'ring streams, nor Phoe - be's beams can charm un -

mur - m'ring streams, nor Phoe - be's beams can charm un -

mur - m'ring streams, nor Phoe - be's beams can charm un -

molto rall.

the heart's at rest,

-less, un - less the heart, the heart's at rest,

-less the heart the heart's at

-less, un - less the heart, the heart's at rest

charm un - less the heart's at

charm un - less the heart's at

rest, charm un - less the heart, the

can charm un - less the heart, the

rest _____ can charm _____ un - less the

rest the heart's at rest, the

heart's _____ at rest, at rest, the

heart's at rest, at rest, the

heart's _____ at rest.

heart's _____ at rest.

heart's _____ at rest.

ff a tempo

Act III.

TO FEAR, A STRANGER.

No 22.

Song:- HARMAN.

GALUPPI.

Allegro marziale. *f*

VOICE. *f*

To fear a stran-ger, Be -

PIANO. *f* *mf*

-hold the sol - dier arm! Be -

f *mf*

-hold the sol - dier arm! He knows no dan - ger, He

f

knows no dan-ger, When hon - our sounds the a - larm,

But daunt - less goes a - mong his

p

foes. In

ff *loco*

Cu - pid's mi - li - tia So fear - less I is - sue, And

p

as you see, armed cap - a - pie, Re -

- solved on death or vic - to - ry.

He daunt - less goes a - mong his -

foes.

loco

ff *sf*

BEAR, OH BEAR ME.

Song:- JESSAMY.

Nº 23.

ALFRED REYNOLDS.

VOICE. *Moderato.* *p*

Bear, oh bear me

PIANO. *espress.* *mf* *p*

of a sud-den, Some kind stroke of smil-ing chance, From this land of

(with disgust) *(with exaltation)*

beef and pud-ding To dear It - a - ly or France! I'm

pesante *espr.*

The musical score is written for voice and piano. The voice part is in a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato.' and the initial dynamic is 'p'. The piano part consists of two staves (treble and bass clefs) with a key signature of one sharp. It includes performance instructions such as 'espress.', 'mf', 'p', 'pesante', and 'espr.'. The lyrics are written below the voice staff. The score is divided into three systems. The first system contains the first line of the song. The second system contains the second line. The third system contains the third line, which ends with a double bar line and a key signature change to two sharps (F# and C#).

Allegretto.

p

sick to the soul, po-li - ticks and sea coal Have giv - en me the

sf p

va - pours. Their cur - sed news - pa - pers, their mob - bing, stock - job - bing are

tr

cresc.

hor - rors to me, are hor - rors to me, are hor - rors, are hor - rors, are

cresc.

p

hor - rors to me, I wish the whole is - land was sunk in the sea! I

p

cresc. wish the whole is - land was sunk in the sea! *p* Bear, oh bear me

cresc.

of a sud - den, Some kind stroke of smil - ing chance, -

From this land of beef and pud - ding To dear It - a -

dolce *rall.*

pesante *dolce* *rall.*

- ly or France! -

a tempo *f* *rall.*

HENCE WITH CAUTION.

Duet (in canon):- Sir JOHN FLOWERDALE and JENKINS.

No 24.

ALFRED REYNOLDS.

Moderato. Sir John Flowerdale.

Jenkins.

Hence with cau-tion, Hence with fear,

Hence with cau-tion,

PIANO *p* *m.d.*

Beau - ty — prompts and — naught shall stay me. Bold - ly — for — that

Hence with fear, Beau - ty — prompts and — naught shall stay me.

fp

prize I steer, Rocks nor winds nor waves dis - may me.

Bold - ly for that prize I steer, Rocks nor winds nor waves dis - may me.

Yet, rash lov - er, look be - hind, Think what e - vil—

p

Yet, rash lov - er, look be - hind,

m.d.

may be - tide you. Love and for - tune both are blind, And you have none

Think what e - vil may be - tide you. Love and for - tune both are blind,

fp

else to guide you.

And you have none else to guide you.

pp

ppp

(Fag.)

OH BLISS UNEXPECTED!

Duet:- LIONEL and CLARISSA.

No 25.

DIBDIN.

Andante. Lionel. *p*

VOICE. Oh bliss un - ex -

PIANO. *p*

- pect - ed! My joys o - ver pow'r - me! My love, my Cla -

- riss - a, What words shall I find? Re - morse, des - per -

- a - tion No long - er de - vour me, He blessed us, - and

Clarissa.
peace is re - stored to my mind. He blessed us, - Oh -

rap - ture! Like one I re - cov - er Whom Death had ap -

- palled with - out hope, with - out aid. - One mo - ment tore from me friend,

Clarissa.

fa - ther and lo - ver, One mo - ment, One mo - ment re -

Lionel.

One mo - ment re -

, p rall.

- stores, — and my — pangs are o'er-paid, My pangs — are o'er -

, p rall.

- stores, and her pangs are o'er-paid, Her pangs — are o'er -

p rall.

paid.

paid.

*a tempo**rall. e dim.*

Ped.

* Ped.

* Ped.

Finale.

Music for Virginals.

No 26.

(COME THEN, PINING LOVER.)

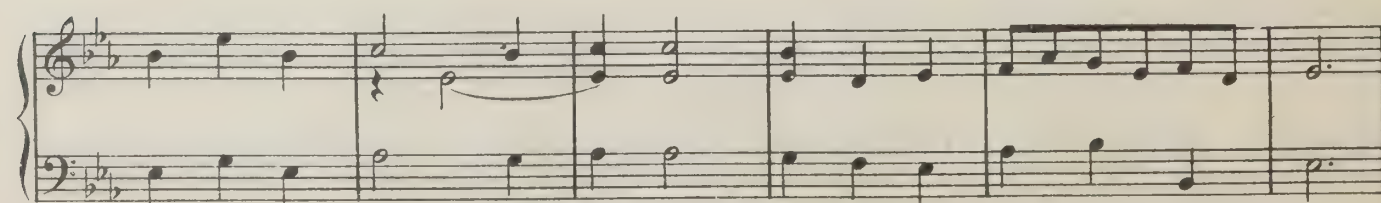
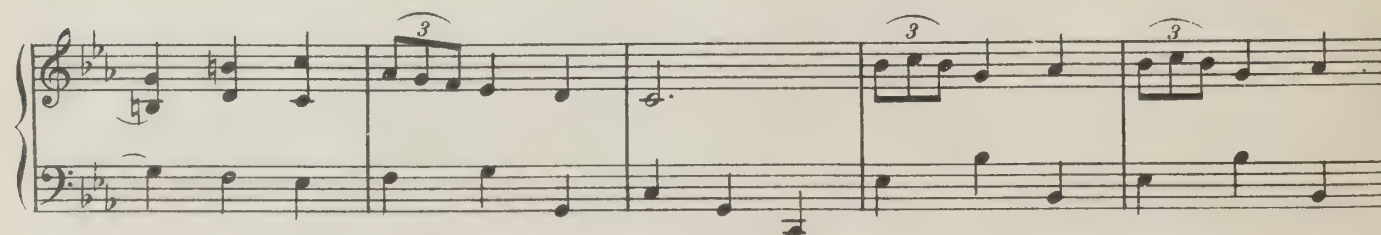
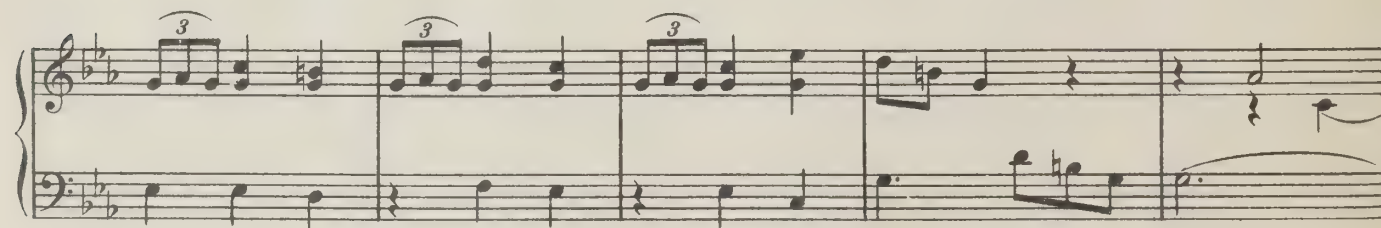
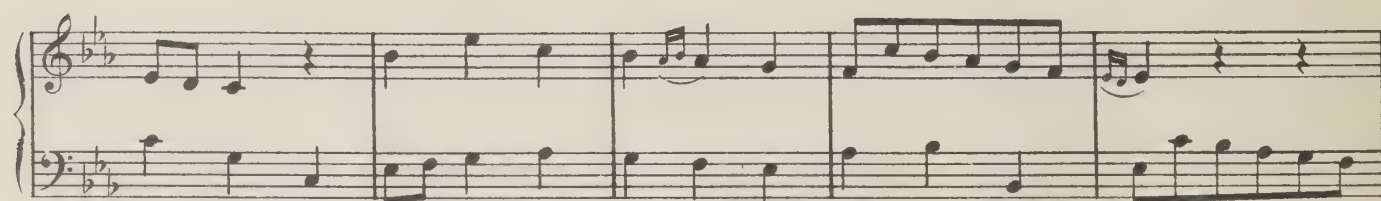
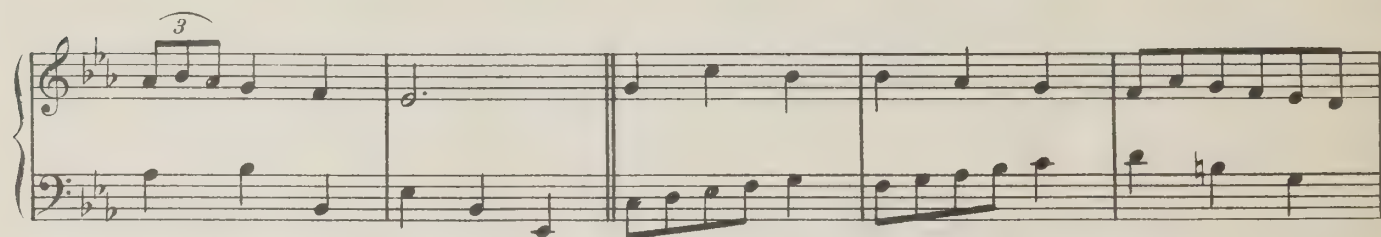
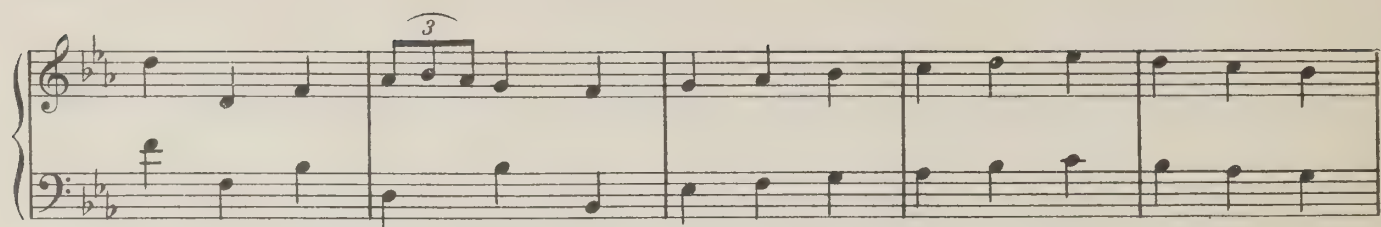
VINCI.

Tempo di Minuetto.

PIANO.

8va higher throughout

8va higher throughout.



End of Opera.

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